

BOSTON

# MUSICAL VISITOR,

Devoted to Vocal and Instrumental Music, and Published by  
A MUSICAL ASSOCIATION.

PLEASE CIRCULATE. { The Singers went before, and the Players on Instruments followed after.—Ps. lxviii. { \$1 A YEAR IN ADVANCE.

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## FOREIGN INFORMATION.

### EXTRACT FROM THE WESTMINSTER REVIEW.

[CONTINUED.]

With the view now of rendering our review of some practical benefit to the teachers we shall throw our concluding observations into the form of suggestions of the steps which should really be pursued in conveying elementary instruction in music.

The first object in teaching a class to read music is to give a general idea of the subject. Theory should be kept in the back ground till a foundation has been laid for future scientific attainments, and this object is well attained by M. Mainzer's preparatory course; so well indeed, that we believe as much real

knowledge of sight singing (allowing for the difference in the amount of practice) may be acquired by his first fifteen lessons as by studying the whole of the fifty chapters in the work under review, which, confessedly, breaks off in the middle of the subject.

In teaching singing, however, it would not be easy to find any set of exercises that may be equally adapted for all ages. The teacher must vary his lessons according to the capacities of his pupils, and for very young children solfeggio exercises should be used sparingly, if at all. We entirely dissent from the doctrine now maintained, that children should not be allowed to sing till they are able to sing from written music. It might as well be said that children should not be allowed to speak till taught to read. Much as we value the art of reading music, it is but the means to an end. It is not music itself, but a means of extending our knowledge of music. There can be no reasonable objection to infant school songs being taught without the written notes, provided the songs themselves are suitable and are taught correctly; indeed, on the contrary, such teaching is an excellent preliminary exercise for the voice and ear. God forbid that half the happiness and cheerfulness of infancy should be sacrificed to the supposed necessity of first making children acquainted with the construction of diatonic and chromatic scales.

In completing the musical education of a pupil in sight singing, it is necessary not only to educate the eye in a knowledge of the forms by which sounds are expressed, but to exercise the understanding; and a thorough mastery of the subject is not to be attained by singing mechanically through any set of solfeggio exercises, however difficult. We attach comparatively little importance to

exercises on 4ths, or 7ths, or any other intervals, that may be learnt by ear as well as nursery songs, and are so learnt in large classes; the first 4th or 7th sung helping the pupil to sing all the rest of the series; but the difficulty is in remembering, when the 4ths, 3ds, 6ths, and 7ths, are grouped promiscuously together, what is the precise sound belonging to each; and to learn this without the incessant practice of professional singers, which makes it an affair not of mind but of habit, an appeal must be made to the understanding, and the pupil must be taught to mark the equality of the sounds characteristic of the different intervals.

This is the object proposed by M. E. Jue de Berneval, professor of sight singing at the Royal Academy; and although his treatise upon what he terms a monogamic system, is not adapted for a popular elementary work, it contains some excellent hints for teaching sight singing; and his system, which may be termed an intellectual method, differs entirely from that of Wilhem, which is purely mechanical from beginning to end.

M. Jue draws the attention of his pupils to the fact, that each interval of the diatonic scale has a sound so peculiar to itself, that when its character is once understood, they can never be at a loss to distinguish it from any other. For example, the 7th may be remembered by noting its tendency to *ascend* to the 8th. The ear cannot rest or repose on the 7th, it is a note of passage, leading to the octave of the key. The 4th and the 6th are in like manner notes of passage, but having a tendency to *descend*—the 4th leading to the 3d, and the 6th to the 5th; while the 1st, 3d, 5th, and 8th, are all notes of repose—notes upon which the ear may rest; employed, therefore, as the concluding chord of every composition, and remembered with ease as the most natural progression from the key note to octave. For example:

Leading Notes. Notes of Repose.

The 7th of the above major scale may, in like manner, be distinguished from the minor 7th; the one having a tendency to ascend; the other, like the 6th, a tendency to descend, and of a peculiar *plaintive* character.

Major 7th. Minor 7th.

The way to impress these characteristic distinctions upon the mind is, after having given the above explanation, to sing or play to the pupil various intervals, and direct him to write them down, finding out for himself what the intervals are, by listening attentively. We would strongly recommend the frequent repetition of such an exercise, as one of the most profitable in which the pupil can be engaged. The teacher, however, must be careful, in singing, not always to use the same words or syllables, so as to give any other clue to the interval than the actual sound belonging to it. As an instance of the facility with which the power may be acquired, we may mention that a little boy, under six years of age, (taught by M. Jue,) once named to us correctly the intervals of every chord we struck upon the pianoforte, the boy standing with his back to the instrument.

Another exercise of equal importance, and, indeed, one that is quite essential to the acquirement of sight singing, without the incessant practice which creates a kind of instinct for reading music, is to analyze the different parts of a composition, and especially the most difficult passages, in the same manner that children, when learning grammar, are exercised in parsing a sentence.

For example, the teacher will take a passage out of Handel's 'Coronation Anthem,' like the following, and write it upon the black board.

And all the people rejoiced and said.

The teacher then, pointing to the notes upon the board, will address the class as follows:—

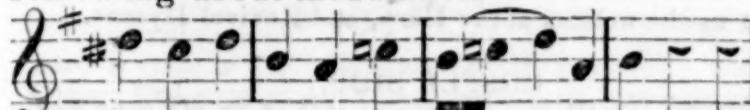
“What key are we in?—A. The key of D. —How do you know that?—A. Because the key of D. has two sharps in the signature\*—Sing the intervals belonging to the chord of D. (The pupils sing 1-3-5-8, or do, mi, sol, do, the teacher having given the key note.)—Teacher. Which of those you have sung do you find in the first bar?—A. The two first notes are the fifth and the 8th to the words and all.’ (The pupils sing them..)—Teacher. What intervals do you find in the third and fourth bars, and above the words ‘and said?’—A. The intervals of the 7th and 8th—Teacher. What is the character of the sound belonging to the 7th?—A. A tendency to ascend.—Teacher. Sing “the 7th.”

If the pupils cannot remember it they should

\*The teacher will take a future opportunity of explaining that the key of B minor has also two sharps.

be made to repeat the exercise we have already given on leading notes, after which they could not fail to sing the two words "and said" correctly.

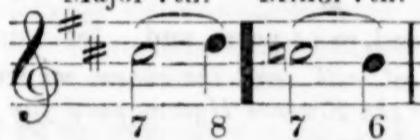
Another passage in the same anthem would give the teacher an opportunity of saying something about modulation



And all the people re - joiced and said.

"Teacher. How many sharps did you say there were in the key of D?—Answer. Two.—What are they?—A. F sharp and C sharp.—Teacher. If I take C sharp away, what key would the signature then represent?—A. The key of G.—Teacher. In what key then is the last note of the second bar, where the natural occurs?—A. The key of G.—What interval is it in the key of G?—A. The fourth.—The teacher may here explain that C natural is both the 4th of G and the minor 7th of D, and the characteristic difference between the sounds of the two 7ths might be again pointed out."

Major 7th. Minor 7th.



In this way the class may be made to analyze the whole of a composition, taking sometimes the more easy passages, but not in regular order, and at other times the more difficult; the pupils finding out for themselves, by the directions given, the sounds required, until they are perfect in every part. And observe the advantage of this method of intellectual analysis; every step is felt to be a step gained, because the pupils, while acquiring a knowledge of the principles of music, are mastering a composition worth singing, to which they will return again and again with pleasure, instead of wearily drudging through interminable solfeggio exercises, or an air constructed in defiance of all the rules of melody, for the sake of embodying certain difficulties, and rather calculated to destroy the taste for music than to increase the pupil's love for the art.

#### M. MAINZER IN ENGLAND.

[This gentleman was alluded to in our last. His successful efforts in England, referred to below, by the Editor of the Westminster Review, afford very good reasons for the request of Father Mathew,—that he should come to Ireland and enlist his Musical abilities in the cause of Temperance.]

"Here it is but right to say that too much

praise cannot be given to this gentleman, a composer and musical critic of some reputation, for his disinterested and benevolent exertions. For all that he has hitherto done for the masses of working men, whom he has taught to sing, he has accepted no payment. His classes have been, as far as he himself is concerned, entirely gratuitous; not that he is a rich man, and can well afford to do from his own pecuniary resources, but because he is an enthusiast in the cause, and will not allow himself to be stopped by personal considerations. Every member of his classes pays sixpence per month, but this is scarcely more than sufficient to cover the expenses of rooms and lights; and the music of his exercises is sold to his classes at the cheap rate of two pence per sheet; each sheet containing sixteen pages of music. We should rejoice for the sake of the cause to see M. Mainzer realizing a fortune at this rate of payment."

#### Concerts and Lectures. England.

From the [London] Musical World we learn that Concerts of all kinds abound in the city the present season. The editor has much to say about the classical subscription Concerts. Most of the Concerts however seem to be of the theatrical kind.

MR. RUMBAULT is exerting attention by delivering musical lectures.

SUBURBAN. "It is quite delightful to see how music is spreading her charm meshes over the semi-rural population of the Metropolitan villages. Scarcely a nestling hamlet of the great maternal city but has its periodical music meetings, and many of them furnish a store of entertainment which may well bring a blush on "grander civic affairs." The music performed appears to be that of a light character, something like our mixed glees, sung at instrumental Concerts.

BLACK HEATH, and Stockwell are noticed the editor, Concerts similar.

At Brighton, the names of Mr. Thalbert, and Madam Oury, stand prominent as Instrumentalists.

At Litchfield, Sunday evening Concerts at the theatre are noticed.

Various Concerts are occurring at Bath, with a long string of names. The Bath Harmonic Society commenced in November its season Concerts. Mr. Bianchi Taylor.

At Manchester, they have a large choral society for the performance of sacred music. Mr. Wilkinson is spoken of as an indefatigable organist.

At Vérness they have fashionable musical, dancing, &c. society meetings, which amount to little more than the periodical assembling of the nobility, to spend their time and money and amuse themselves.

At Liverpool, a "charming performance" of Sacred Music is spoken of. Among the pieces sung, were the 'Hailstone,' 'the horse and his rider,' and 'the lord shall reign.' With these, some of our readers are acquainted. Mr. G. Eaton leader of the Orchestre, Mr. J. Richardson, organist, and Mr. Holden conductor.

Mr. John Barnett has published a pamphlet against the Welheim system by Mr. Hullah. This the editor of the Musical World criticises rather severely, and seems to be much the friend of the system. We have already published some extracts from the Westminster Review, which are decidedly in opposition to the system. It would seem that it is undergoing a pretty thorough criticism.

## MUSICAL VISITOR.

**J. MAXIM.** Perhaps our friend Maxim may think that he has been neglected, which is partially true, though not intentionally. A recent examination of the two letters containing the music has reminded us of our printed promise. A bill was sent with the few books ordered, and a balance marked as due us of 80 ets. We shall mark that paid without further ceremony, and if they are wanted, he may send for and receive from us, a quarter of a hundred more, with our thanks for his notations and poetic effusions. In the mean time, keep the pen in operation, and furnish us with as many more as convenient. We have already made use of those sent. And we hope that he will allow us to make such alterations, as we think will really add to the value of the compositions. "The converts march to Canaan," has a conspicuous place in Revival Hymns, No. 2.

We are glad to hear from our friend Tillinghest and hope that two things will come to pass in regard to him. The first is, that he will succeed remarkably well in his schools. The second is, that the hard times will not prevent his obtaining a good long list of subscribers to the Visitor. We are much indebted for past favors, and what we cannot pay him in kindness we will hope to do to others.

We are obliged to our friend West for both the "will and the deed" thus far, and hope that he will yet succeed. Let the subject be brought before the school, explain the importance of the paper, its character and usefulness, the great amount of valuable matter which will be received for a small sum; and when taken, urge them to read every number. It would be an excellent plan for teachers and choristers to read articles from the Visitor to their schools and choirs. Try hard for some \$1 subscribers, and if but few are obtained, we will pay the more.

**75 Singing Books.** The letter containing this order was not taken from the office because it was not post paid. Through the kindness of the P. M. we

were afterwards informed but could not then send the books, because the money was not sent.

We saw in the North Hampton Democrat Mr. E. W. Reed's advertisement for a private singing school for gentlemen and ladies, also for a juvenile singing school.

We are much obliged to the unknown friend who sent us the notices of the Harp, and Revival Hymns.

### GOSPEL SHIP.

*We can recollect a few fragments of an old tune and hymn, which we should be glad to obtain and shall be much obliged to any friend who will take the trouble to transcribe the hymn, and the melody. Our impression is that it is called the gospel ship, and that the chorus or some part of it goes thus:*



The Gos-pel ship is a sail-ing round, is a sailing round, a sailing round; The Gospel ship is a



sail - ing round, pre - pare and let us go.

*If some friend will send the above, we will put his name down for the Revival Hymns paid for four numbers and send the same.*

*The tune appears to be the same as the one sent by our friend Maxim, but the hymn is different.*

**THE TABERNACLE.** Such is to be the name, as we are informed, of a new temporary building, now being erected in Howard street, for the use of the believers in Mr. Miller's doctrine. We understand that it is to cost about \$2,000, and will contain 3 or 4,000 persons. In one year from March next, the owner of the land is to have the building for the rent! Believing as they do that the world will come to an end before that time, there will be no occasion to use it longer. Query. Is it right to get the rent of a man's land for a year or more and pay him nothing? If the world comes to an end at that time, then neither the land nor building will be worth anything. But it is certainly worth something until the end. We make this criticism rather as a moralist than as a believer in this popular error.

**AERIAL NAVIGATION.** The London Atlass announces that a company of mechanics have really taken out a patent for an aerial steam car, by which the journey from England to India will be accomplished in 4 days! We hope that this is no hoax.

**Letter.** The letter of our correspondent, we cannot get into this number. We are much obliged for the kind feelings it contains. Our

readers shall have it and learn something about one of the middle States.

H. shall be inserted. It is valuable and much to the point.

"The last day" and "carey" we want to examine some. Probably we may alter the harmony a little, and as little as possible.

**COMMUNICATION.** I shall send for the Musical Visitor as soon as I get a spare dollar, I like the work. Others like it, to whom I have shown it, but money is the trouble. It is difficult to raise more than enough to pay past and present expenses. I hope it will soon be otherwise. The above is from a teacher of music, and we really believe a true friend to the cause. But suppose that all should delay to send us any money, or to raise a subscription, what would become of the Visitor and the influence it is constantly exerting, not for the cause, merely, but for hundreds of teachers of music, who have to the present, never devoted a cent to sustain a musical publication?

There is an error on the subject which every teacher especially, should correct, by urging the importance to every musical person and to all christians, to take a paper devoted to music. Teachers should act on the principle, that their scholars *must have it*. The times are hard, but who does not see that to cramp the circulation or passage of a musical paper, will make them harder for teachers? Suppose political men acted in such a way—let their papers go down, or move slowly for want of funds, what would become of their cause? Our correspondent will excuse the use we have made of his note.

**CHANTS in the present number.** We recommend to choirs and schools, indeed to all, to learn these chants. Practice them thoroughly, until they are learned. We have never known a person who gave any attention to chanting, who was not ever after in love with this kind of music. We recommend to families to sing the beautiful hymns we have selected and arranged to the several chants, in their devotional exercises.

**MR. KINNY from New York.** It so happened that the afternoon he called, the editor was at a church fast and conference meeting. The office was left entirely alone for a few hours, which is quite an uncommon thing. The clerk was engaged in the printing office about some business which required his attention. We are sorry indeed, that Mr. Kinney was under the necessity of making a journey up to the house twice, but our second self had the happiness of becoming acquainted with him. Perhaps the tones of our new family organ were not the most melodious, but as he has probably heard such instruments before even in families not professedly musical, we hope that the unceremonious songs of our little youngster, though not the most scientific, will not deter him from calling again. Mr. Bliss will also please accept our thanks—we should have been quite happy in attending to the introductory note. We shall hope to have an interview at some future time with both of the above named gentlemen.

**THE** jail of Brooke county, Va. has not now nor has it had for a long period of time, any person confined in it for any cause whatever: nor has the county a solitary tavern in it licensed to sell intoxicating drink.

#### AGENTS.

Several men, who could furnish suitable credentials for activity

and truthworthiness, would be employed as agents for the Musical Visitor, a large inducement would be held out, under such circumstances as would make the business profitable to such as might be possessed of the requisite qualifications, viz.: a familiar address and ability to say a great deal in a short time, undaunted perseverance, economical habits, and with all, men of truth. Our agents have to do just the reverse of many others,—to tell the truth so as to have it believed, in which case, they will not fail to do well.

#### Literary and Poetical.

**WINTER EVENINGS. Reading and Singing.**—Winter is the coldest, but by no means, a dreary part of the year. In our visits East, West, North and South, we find happy firesides, sparkling eyes and cheerful faces; sometimes a desolate hearth.

Now there are fine long evenings for looking over the past numbers of the Visitor, and for reading carefully the contents of each succeeding number. Do not lay the visitor away on your shelf, but as you find yourselves seated around the "old fashioned" table, before a glowing fire, be thankful for the kindness of the Father of our spirits, for his past and present benefits. Let the Visitor be well perused, and occasional articles read aloud to all. In one respect our subscribers will have the advantage over all other families where the Visitor is not taken. The beautiful hymns, tunes, chants, &c., which we publish from time to time, will afford great enjoyment in the family circle, if they are learned. As we aim at usefulness as well as science, many of them will be found easy and suitable for such purposes. There certainly cannot now, in most cases, be a want of time to read and sing. It must be borne in mind that we can become interested in a subject by reading about it. At any rate, every one will be pleased with pleasant sounds, and stirring moral and religious sentiments.

**Academical department of Newark College;** Catalogue, students 88. There is embraced at this Institution, an English Course, Clasical Course, and a Course of Modern Language. The Languages taught in this Institution are, the Latin, Greek, French, Spanish, Italian and German. Expenses for one year \$130—to candidates for the ministry \$100. Vocal music is taught free of expense, as one of the regular exercises of the school. Mr. L. W. Mason will receive the thanks of those who are interested in matters of education and ours also.

**CATALOGUE of Middlebury Female Seminary, Vt.** Number of pupils 105. Expense about \$2 50 per week, including fuel and washing. Tuition \$4 50 per quarter. Vocal music is taught by our friend I. T. Packard, to the whole school.

**CATALOGUE of Smithville Academy, R. I.** Whole number of pupils in the male and female departments 308. The expenses at this Institution are low, and the course of instruction quite thorough. Music also receives attention at this institution. We were formally acquainted with the principal, Rev. Hosea Quimby, and know him to be a fine man and a good scholar.

**The Pioneer. A literary and critical Magazine,** J. R. Lowell and R. Carter, editors and proprietors, Jan. 1843, Vol. 1, No. 1, Boston, Leland and Whiting, 69 Washington street.

Such is the presentation of a new monthly. The editor commences his remarks quite at home and at ease. He ought not to think strange of his readers, if when they have waded through his introductory, they should even come out in the fog, after endeav-

oring to fix some definiteness to the meaning of the language, by analysing two pages of pretty phraseology like the following:

"We do not mean to say that our writers should not profit by the results of those who have gone before them, nor gather from all countries those excellencies which are the effects of detached portions of that universal tendency to the beautiful which must be centered in the great Artist!" We have never before heard of the "results" of individuals. Results are obtained from the investigations or by the efforts of "those," whoever they may be. We cultivate and admire "excellencies." We usually "gather" the "fruits" of the field, or of other mens' labor. In regard to the remaining part of the period, a lady at our elbow exclaimed, "a great mess of words without meaning." Whether this comment be just or not his readers must judge.

They can never be in doubt in regard to "romance," after having read his definition, as follows:

"It ever was and is an inward quality, a darling child of the sweetest refinements and most gracious amenities of peaceful gentleness, and that it can never die till only water runs in those red rivers of the heart, that cunning adept which can make vague cathedrals with blazing oriels and streaming spires out of our square meeting boxes.

"Whose rafters sprout on the shady side."

We are probably left to infer, that the water which runs in red rivers must be *red water*.

In the closing introductory remarks, we find the following remarkable passage explanatory of the editors' hope.

"To be one exponent of a young spirit which shall aim at power through gentleness, the only mean for its secure attainment, and in which freedom shall be attempered to love, by a reverence for all beauty wherever it may exist, is our humble hope."

The sense of the above passage probably sleeps in the profundity of abstraction; and when the day star of mental illumination sends out its rays of vivifying brightness through the long space of beclouded thought, the dark mists of doubtful imaginative speculations will vanish into ariel sparkles of noon-day splendor, leaving the wide horizon of hope quite plain to the all searching eye of penetration, when the hidden stores of knowledge will be brought up from the otherwise impenetrable depths of obscurity, and definiteness and sound meaning will be attached even to the terminations of unknown etymology! It would seem that our last pen-ful was dipped from the same ink-horn with our author.

Succeeding pages exhibit an array of sparkling literature, not unlike the larger part of that which has become current at the present day in the circles of fashion. The literary notices which appear in the latter part of the number are handsomely written.

The first part of the number before us, has two beautiful cuts from elegantly executed steel plates. we commend the editors' good

sense in leaving out the plates of fashion, *alias* plates of depravity, and substituting others in their stead. See the prospectus.

#### The Flight of Time.

"Like the yellow harvest moon,  
Shining bright and fading soon;  
Like the summer's golden sun,  
Setting when his course is run;  
Like the meteor, sprinkling light  
On the gloomy brow of night:  
Such is Time! So from his wing,  
He doth light—then darkness fling:  
Now 'tis starless, wild and black;  
Shedding light and life to-day,  
Which anon decays away,  
Having now a look of sorrow,  
And a gleeful laugh to-morrow.

"Walk along Time's lengthened shore,  
—Hear his waters lisp—or roar;  
Now they sport along the land  
Kissing all the golden sand;  
Curling their white crests, the while,  
Like an infant's placid smile.  
—Time will tell you that the Deep  
Never rouseth from its sleep.  
That the sunshine loves it well,  
That his billows ne'er rebel.  
He would thus the picture shew  
In its best and brightest view.

"Walk along Time's rugged shore  
When his gloomy billows roar.  
They will tell you that the Past,  
Had its tempests and its blast,  
That their turmoil, and their rage  
Ceaseth not from age to age.  
In their bosom deep and dark,  
Crazy craft and gallant bark  
Sink, in wild and hopeless fear,  
Never dreaming Death so near.  
—Look then to thine own gay prow,  
That no rocks beset thee now!"

#### Close of a Sabbath School Anniversary.

1. The seed dear Lord that now is sown,  
O take beneath thy guardian care,  
Nor let it fall on stony ground,  
A prey to wand'ring birds of air.
2. Let morning dews and evening showers,  
With faithful hand be daily given:  
And if the buds shall blossom here,  
We'll reap the fruit with thee in heaven.

#### SACRED MUSIC.

##### Sermons on Music.

How rare a thing it is for ministers to preach on the subject of music, and yet there is scarcely one in the bible about which there is more said. Good singing;

in a Church is always allowed to aid the cause of piety and the salvation of souls, about as much as the preaching. And yet ministers have nothing to say about it! If they do not understand the science, then let them urge young men preparing for the ministry to acquire a knowledge of music. And if without a musical ear, let them not be encouraged to think of preaching,

If singing is important, let them call attention to it and urge all to learn. There is a great variety of music in the world. Let them point out from the bible the kinds which are adapted to promote the cause of Christ,—“Psalms and Hymns and Spiritual Songs.”

Music is made in all ways and in all places and for all objects. Let them show how christians should make it, with the voice and with instruments,—in the house of God, in family worship, in prayer and conference meetings, on occasions of joy and thanksgiving to God, and even in mournful resignation at the decease of friends, in their hearts unto the Lord,—for good and worthy objects, the promotion of righteousness, peace and salvation. To promote temperance, revivals, the cause of missions, harmony at home and abroad. Let them point out some of the abuses to which music is subject, and warn all to shun the wrong and do the good. Satan has many ways of using music to produce evil and destroy souls.

The Singing Schools and choirs in their own congregation should have attention. Ministers should even give instruction about them, i. e. point out in what respects schools and choirs are defective, and then direct the amendments. The usefulness of music in a common education might be touched upon with all propriety in the pulpit. It should become a branch in all our common schools.

The intimate connection between a praying heart, and the bursting forth of the soul in songs of praise might be pointed out. He would now be near heaven, when it would be profitable to dwell for awhile on the songs of praise which fill the heavenly temple of the Lord God of hosts. *Where will all the singing be after death?*

Furnished for the Visitor by the writer.

#### Fr Singing Schools—Appeal to the Churches.

Free schools in common education, are, it is well known, universal in New England. Who can doubt but the number of children blessed with a good education, obtained under this system, is many times greater than it otherwise would have been? These schools are supported by the towns—all children have a right to attend; the poor as well as the rich. In some, music has been introduced, and become one of the most useful exercises and pleasing subjects of study. But those who here enjoy the advantages are yet comparatively few in number; the rest mostly remain in their native ignorance of the subject.

Now, for the great majority who do not possess this privilege, I wish to see provided the way and the means of obtaining it. One mode I should be glad to suggest, and that is, for every church or religious society to provide a competent teacher of music, or the best they can get, for the winter season, and give free instruction in this, as our public schools do in the elementary branches of common school education—to every member of their respective societies, old and young, who is willing to receive it. Thus would harmony, in more senses than one, be disseminated through the community; home and the fireside would be rendered more attractive, the bonds of friendship

would be drawn closer, *the church choir would be filled*, and all would be able to join in the praises of the Most High. The church would not be obliged, as it often is, to depend for its music on a handful of “professional” singers, at no inconsiderable expense, whose interest, if followed, would lead them to exclude all others from the choir, and discountenance the singing school. The church would be able to do its own singing, in its own way, and use the tunes most suitable and agreeable to itself. Would not this be an improvement in the circumstances of several of the city choirs in regard to music?

We wish we could touch the quick of every church and minister on this subject, and make them sensible of the fact, that the standing of a church, however popular the minister may be, is supported, and even raised, by the character of its music.

Every church, it is supposed, has a Musical Committee, on whom the accomplishment of this plan would devolve. Let them take hold of the work in earnest, and it is done. A little energy only, on their part, is wanting. A single season, devoted by the churches generally to this object, in this way, would perfect a great revolution, and go far towards the permanent and universal establishment of good music.

The small expense to the church should be put out of the question—the gain would be tenfold the cost. Gentlemen, members of the music committee, let me respectfully urge you to attend to the business at once. This is the season for action—engage a good teacher while you can—the best will soon be taken by others.

After all, this is no new plan. It is but the good old fashioned way, pursued to some extent by our fathers—which has been departed from in later times, I conclude, through mistaken considerations of economy. If they will look a little into the account, they will find that nothing has been saved.

But the music committee is not the only party involved in the responsibility of carrying out this plan—the minister has a duty to perform. He must address his people on the subject, and countenance the school by frequent visits; and if he will take a part in it himself, so much the better.

**SINGING IN SABBATH SCHOOLS.** Sacred music introduced into Sabbath schools, is now found to have a most delightful effect. One half hour every Sabbath spent in singing, is found to produce more visible effects for good, than any other half hour of Sabbath school instruction.

Let the teachers, superintendant and others explain the object of singing. It is a spiritual exercise.

All should unite their voices and make melody in their hearts unto the Lord.

A single whisper should not be allowed. Devotion is quite as important as it is in prayer time.

Let the whole school be seated together, i. e. without particular reference to classes, and the teachers interspersed among the rest.

The one who leads the exercise will then commence by singing one strain after another, requesting those who are quite sure they can sing it right to imitate him, then let the whole school sing together. Tunes can easily be learned by rote in this way, and a Sabbath school all singing together, when all, teachers and scholars, old and young, when ALL raise their voices in a delicious tune, like Hemans, in David’s Harp, with the words

“O! when shall I see Jesus,  
And reign with him above,”

Presents a spectacle such as angels must delight to witness, because it is a most salutary means of impressing the soul with divine truth, and because it is an employment in which they are constantly engaged.

## NOTICES Of Musical and Literary Works.

### THE BEST BOOK FOR JUVENILE CONCERTS, YOUNG PEOPLE, CHOIRS AND SABBATH SCHOOLS EVER PUBLISHED IN THE COUNTRY.

**DAVID'S HARP.** This new Singing Book gives delightful satisfaction, so far as we have been able to learn, in all the schools where it has been introduced. The reasons are probably as follows: first, the very large amount of hymns and tunes it contains, and second, at such a very low price—A 50 cent book, retailed at 37 1-2 cents, and furnished by the dozen at about 29 cents!—216 tunes and 332 hymns, besides a considerable other letter press matter, in all 176 pages, closely printed and completely arranged. Third, the great variety of matter it contains. Nearly every species of music is found in the different departments. The Sabbath school is abundantly supplied with music for the regular devotional exercises, and indeed, for all the different occasions which Sabbath schools observe: such as temperance, fourth of July, funeral and anniversary occasions. Also, a department of anthems and set pieces, together with a choice number of beautiful chants. A few pages of superb songs comprise the Miscellaneous department. For juvenile concerts, this book far surpasses any thing within our knowledge. Here is indeed, every thing that could be wanted to make a concert the most interesting. It has already been introduced into some common schools. One great advantage here is that the children have to buy only one book, since it contains a large number of tunes suited for common schools, and is just what is needed for the Sabbath school.

Those who wish to obtain this book, will be most sure of immediate attention, by directing to the publisher, Hartley Wood, No. 8, Court square, Boston. For sale also by the Book-sellers.

**REVIVAL MELODIES part 2,** appeared some time since. It has the appearance of being hurried through the compositor's hands. Of the music, we cannot speak in terms of praise. It contains less of the old revival tunes than No. 1. More original ones, which are hardly up to mediocrity, and about a half dozen song-tunes and glees, slightly altered, and which have for the first time been used for devotional purposes. One of the tunes we have heard so often in passing by some places of dissipation, that it seems quite out of place. (*An old song, 'thou know'st that I love thee.'*) We are not inclined to think as some, who say that tunes which have ever been used for other than devotional purposes, should never be set to hymns. But those in the immediate use of satan, we should prefer to leave out of a spiritual collection of tunes and hymns. Of the appropriateness and general sentiment of the hymns, we may speak in terms of approbation.

**MILLENNIAL HARP, or second Advent Hymns,** designed for meetings on the second coming of Christ. This little 18mo. book appeared some time since, contains 72 pages, 41 tunes and 47 hymns. The tunes and hymns are well selected for a book of the kind;—music in two parts with two or three exceptions. The book is very well got up and the style of the music and sentiment of the hymns seem to be much in accordance with the views of those who look for the coming of Christ in 1843. But how could Mr. Himes take several popular tunes with the hymns from "Neale's Revival Hymns," the copy right property as now harmonized, of Hartley Wood, without liberty, or even an acknowledgment of credit? It seems to be a small matter, still, five or six popular tunes, will do much in making a small book sell. Brother Himes should not forget, that while he may think it right to have all things common in view of the end of all things, there are others who entertain quite a different opinion. We do not know that we are wrong in making this notice, since it is done with much kindness.

**BOOK OF CHANTS.** This is a new work, containing a great variety of Chants, and selections from the holy scriptures,—just out in a portable form, and is truly an excellent book. We shall hope to obtain permission to copy two or three of the Chants, and then to prolong the present notice.

**MUSICAL GIFT,** for the young, such is the title of an 18mo of 188 pages, containing musical stories, anecdotes and abridged Biographies of musical men, also, 42 pieces of music, published by Wm. Crosby & co. 118 Washington street.

This book appears to be an imprint from the stereotyped pages of "the Singer," a little monthly juvenile publication which was discontinued sometime since. The pages are now all put together and really make a very pretty book, quite appropriately named, 'the Musical Gift.' W. C. Crosby and Co.

**THE BEAUTIFUL TUNE AND HYMN** in this number, are from a stereotyped page of Revival Hymns, "The Jubilee." The sale of this book continues, and could Christian churches at a distance easily obtain this excellent hymn book, we think that few would be without it. This difficulty may, however, be avoided by their subscribing for the Revival hymns, a periodical,—four numbers for 50 cents.

**THE NATIONAL SONG Book** is just received. 180 pages, large 18 mo. Its title is indicative of its design. It is neatly got up, and is withal, an attractive book. We hope to give some of the music in a future number.

**THE BEAUTIES of Vocal Melody.** This work has been noticed before, and having had time to examine

every song, we are inclined to speak of it once more, it contains 100 pages of songs with piano fort accompaniment, with three or four designed for two voices. The songs, are nearly all of a love character, about John, Mary, true love, false love, &c. The first ten are as follows ;—the spot where I was born ; bird of the wilderness ; O promise me to sing, love ; (love;) I'll remember thee; (love;) musing on the roaring ocean; (love;) I'll remember thee; (love;) the Greenwood tree; (love;) John Anderson, my Jo; (love;) she wore a wreath of roses; my Nannie, O ; (love;) such O, Hazeldean; (love;) the angels whisper is a delightful thing ; and a few others are truly excellent. The love songs seem to be rather of a certain class, than of different kinds, consequently not so much variety as there might have been; the music on the whole is both classic and pleasing. We have discovered nothing in the songs which even hinted at any thing licentious or immoral. The majority of the community would pronounce them unacceptable. They are certainly an hundred per cent better than the greater part of the songs which are floating in the public. They are really very chaste indeed, and so far as any principles of right and wrong are developed, the sentiment is very good, still, most of them are *love songs*. Now this does not condemn the book, but had the subjects of the songs been of a more ennobling character, the book would have been held in much higher reputation in the christian community. The music is inferior to none. But as a whole, we think that Miss Dana's Southern Harp stands unrivalled, principally because the sentiment, is, not only, not immoral, but positively excellent and evangelical. We are certainly not biased in the least possible way in these remarks, and only offer as a reason for their prolixity and minuteness,—our duty to our readers and the world.

The above work is published by Messrs Wilkins and Carter, 16 Water street.

**THE PRATSVILLE BEE**, is published at Pratsville N. Y. by an association of journeyman printers. This is a small paper and contains a variety of interesting articles.

**THE LORDS PRAYER.** This is a beautiful engraving with a fine design neatly executed, and when in a frame, makes a rich picture and a valuable memento of the words of Him who spake as never man spake. It is afforded very low to Sunday schools when a quantity is taken. Published by Mr. Wakefield.

**BAPTISMAL SCENE.** This is a splendid engraving got up by Mr. Wakefield, and contains all the passages of scripture in the bible which relate to the ordinance of baptism, and two representations of the ordinance ;—one, that of our Saviour by immersion; the other, a fancy scene of a baptism in a beautiful river. The engraving is particularly designed for those who hold to immersion, and by them must be greatly admired. It must be pronounced by all a beautiful picture.

**75 David's Harp ordered for a Singing School.** For a school of beginners, we know of no better book. It is excellent for such a purpose for several reasons. It is very cheap—about 30 cts. by the dozen, and contains a splendid lot of music suitable for a grand and most interesting Concert at the end of the school.—In addition to the sacred department, songs and glees of a moral, yet highly delightful character. This book in a singing school of young persons will make every face joyful and every heart glad, and perhaps before they think of it, fasten in their minds some truths which may be blessed to their everlasting good.

#### ADVERTISEMENTS.

#### PROSPECTUS OF THE **PIONEER,**

A LITERARY AND CRITICAL MAGAZINE.

EDITED BY J. R. LOWELL AND R. CARTER.

On the first of January, 1843, the subscribers

commenced the publication of a Monthly Magazine, with the above title.

The Contents of each number will be entirely Original, and will consist of articles chiefly from American Authors of the highest reputation.

The object of the subscribers, in establishing the **PIONEER**, is to furnish the intelligent and reflecting portion of the Reading Public with a rational substitute for the enormous quantity of thrice-diluted trash, in the shape of namby-pamby love tales and sketches, which is monthly poured out to them by many of our popular Magazines,—and to offer, instead thereof, a healthy and manly Periodical Literature, whose perusal will not necessarily involve a loss of time and a deterioration of every moral and intellectual faculty.

The Critical Department of the **PIONEER** will be conducted with great care and impartiality, and, while satire and personality will be sedulously avoided, opinions of merit or demerit will be candidly and fearlessly expressed.

The **Pioneer** will be issued punctually on the day of publication, in the principal cities of the Union. Each number will contain 48 pages, royal octavo, double columns, handsomely printed on fine paper, and will be illustrated with Engravings of the highest character, both on wood and steel.

**TERMS:**—Three Dollars a year, payable, in all cases, in advance. The usual discount made to Agents Communications for the Editors, letters, orders, &c. must be addressed, *post paid*, to the Publishers, 71 Washington St. (opposite the Post Office,) Boston.

**LELAND & WHITING.**

October 15th, 1842.

#### NEW BOOK OF CHURCH MUSIC.

**NOW READY.**—THE BOSTON MUSICAL EDUCATION SOCIETY'S COLLECTION OF CHURCH MUSIC; consisting of original Psalms and Hymn Tunes, Select Pieces, Chants, &c; including compositions adapted to the service of the Protestant Episcopal Church, edited by Benjamin F. Baker, President of the Society, and Director of the Music at Dr. Channing's Church, and I. B. Woodbury, Organist at the Odeon.

In presenting this work to the public, the publishers trust that there are some new features in the arrangement which will render it useful and interesting. With the exception of a few select pieces, not before published in this country, the music is entirely original.

The Elementary Rules are condensed somewhat, for the purpose of introducing Exercises on the cultivation of the voice, which will be found advantageous, and their practice is recommended as tending to the production of a chaste and finished style of singing. The chants and other portions of the Episcopal Church Service, are partly original, and in part selections of appropriate music never before published in this country. The writing out of the parts, and the arrangement of harmony for the organ and piano forte, forms a new feature in this volume, and will add to its value and general usefulness.

In the arrangement of this work, the Editors, having endeavored to obtain a simplicity of style and a true adaptation of melody and poetry, hope it will prove useful in the choir and in the domestic circle. The whole being carefully arranged, with due regard to the wants and tastes of the different choirs, they think it will be found well fitted to the service of churches of all denominations.

The publishers have received many strong recommendations to the work from professors and teachers, among which are MARCUS COLBURN, Esq. of Dorchester, W. C. BROWN, Esq. author of Wesleyan Harp, and many others of eminence, and who have adopted it in their Schools and choirs.—The first edition of one thousand copies are already disposed of, and a new edition in press, which will be ready on the 10th of October. Printed on very clear white paper, and got up in most elegant and substantial style, and sold at the same price of other music books.

Orders from any part of the country, either for single copies or by the quantity; are respectfully solicited SAXTON & PEIRCE,

No. 133, Washington street, Boston, publishers.

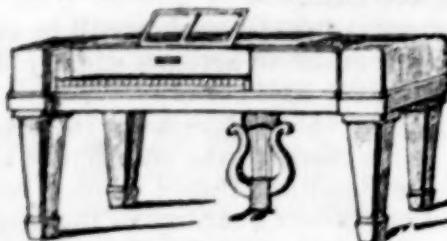
Teachers are respectfully solicited to examine the work.

**Franklin Book Stationary Store and Book-Bindery.**

**BENJAMIN ADAMS**, 54 and 56 Court street, opposite Harrington's museum, and 5 Tremont Row, Scollay's Buildings—Keeps constantly for sale a general assortment of School and Juvenile Books, Stationary and Account Books.

**Card Printing** neatly done in every variety of style, on Or-cut's unrivalled machine,

## PIANO FORTES.



OF Rosewood and MAHOGANY, from two to six hundred dollars, warranted in tone and finish equal to any made in the city, at the Manufactory of GEO. HEWES, 365 Washington street, Boston.

Also—An assortment of second-hand PIANO FORTES. for sale or to let.

Aug. 5.

GEO. P. REED, music publisher, wholesale and retail dealer in **Shee Music, Musical-Instruments, and MUSICAL MERCHANTIZE** of every description.

No. 17.—*Tremont Row, Boston,*

A liberal discount made to traders; seminaries, and artists of the profession, and orders promptly answered from any part of the country.

T. GILBERT & CO. Piano Forte manufacturers, at old Stand Nos. 402, and 406, Washington street, Boston.

T. Gilbert, Original Partner of Currier.

H. Safford, J.

ARPER & SANFORD, Piano Forte Manufacturers, No. 84 Court street, Boston.

Piano Fortes TO LET:—A Tuned and Repaired.

O LIVER DITSON, dealer in sheet music and second hand Pianos, 135 Washington st.—Pianos to let.

*Hunton's celebrated Instructions for the Piano Forte.* This is the best elementary work published for the use of students for the Piano. Price bound \$2 50. Also *Hunton's Abridged Instructions for Piano*, designed for beginners, and more particularly used in Academies, etc. Price \$4 50. Published by Oliver Ditson, Music Dealer, 135 Washington st., Boston.

JOHN G. JONES, Bookbinder, No. 8, School street, Boston.

Binding of every description, in large and small quantities, done in the best manner, and at short notice. Particular attention paid to binding old books, music books, pamphlets, periodicals, &c.

All jobs from the city or the country will receive immediate attention, and be thankfully received.

All kinds of Visiting and Business Cards printed in the neatest style at the shortest notice.

## MUSICAL BOOKS,

FURNISHED AT THE

## MUSICAL VISITOR OFFICE,

No. 8, Court square, BOSTON, MASS.

**Musical Letter Paper.** A beautiful article for writing letters, and at the same time sending a piece of music without extra expense. 40 cts. per quire. H. W. Day, 8 Court square, Boston.

## OPINIONS OF THE PRESS.

**Neale's Revival Hymns.** For sale at the Musical Visitor Office, No 8, Court Square, Boston, and by the booksellers generally—Price \$10 per hundred.

*Revival Hymns.* In our opinion, this is the neatest, most appropriate, and cheapest, musical manual, for conference, or indeed any religious meetings, that we have ever seen. Specimens of the above book may be seen at our office—*Samaritan*.

It contains more than 100 hymns set to appropriate tunes. The work is cheap and well worthy of support. (Aurora.

A very popular little book.

*Revival Hymns.* A very popular little book of excellent hymns and music, used at conference and prayer meetings and in revivals; very much in the style of the Christian Lyre. (Bap. Rec.

**No. 2, Revival Hymns**, is full of beautiful tunes and hymns. All who had the first, will want this *part second*;—72 pages—same size as the other—tunes in four parts on two staves, \$10 per hundred. For sale as above.

“**VOCAL SCHOOL**,” this is an excellent Manual for teachers and learners of Vocal Music. \$6 per doz, for sale at 8 Court Square.

Saturday 17. Three orders to day without cash; of course we could do nothing with them; every day there are more or less of the same description. If we had the money and felt able to send out books at almost no profit on credit, it would do to talk about it. But as we have not, we can only say again, that all orders must be accompanied with money, and then the books will be sent at a *very low* rate, and if more are purchased than are wanted, they may be returned. The price of singing books are pretty nearly the same *generally*, and all will know *about* how much cash to remit. If we should send a half dozen more books than are expected, no offence will be given.

## SACRED MUSIC.

BATHSHEBA. C. M.

N. D.

1. When I can read my title clear, to mansions in the skies, I'll bid farewell to every fear, and wipe my weeping eyes.

2. Should earth against my soul engage, And Satan's darts be hurled, Then I can smile at Satan's rage And face a frowning world.

3. Let cares like a wild deluge come, And storms of sorrow fall; May I but safely reach my home, My God, my heaven, my all.

4. There shall I bathe my weary soul In seas of heav - enly rest, And not a wave of trouble roll A - cross my peaceful breast.

## **Qualifications for a Preacher.**

A *father's* tenderness, a *shepherd's* care,  
A *leader's* courage, which the cross can bear;  
A *ruler's* care, a *mother's* watchful eye,  
A *pilot's* skill, the helm in storms to ply;  
A *fisher's* patience, and a *laborer's* toil,  
A *guide's* dexterity to disentangle;  
A *prophet's* inspiration from above,  
A *teacher's* knowledge, and a *Saviour's* lore.

**MUSIC.** Among the polite accomplishments of the day, none affords more innocent amusement than vocal music. It furnishes the most exalted entertainment to the refined soul—and even the heart of the savage is moved to pity and admiration by the harmony of sounds—it yields delight at all times, and ever has new charms for its votaries. A knowledge of music is easily attained, and that no one, who has a taste for music, may be debarred its advantages, it should by all means, form a branch of education in all public schools. *[Mer. Jour.*

[Mer. Jour.]

## CHANTS ARRANGED TO HYMNS.

**CHANT NO. 1. Come Holy Spirit.**

L. MASON.

REMAINING VERSES TO CHANT NO. 1. C. M.

2 Look how we grovel here below,  
Fond of these [ trifling ] toys;  
Our souls can neither fly nor go,  
To [ reach e- ] ternal [ joys ].

3 In vain we tune our formal songs,  
In vain we [ strive to ] rise;  
Hosannas languish on our tongues,  
And [ our de- ] votions [ dies ].

4 Dear Lord! and shall we ever live,  
At this poor [ dying ] rate?  
Our love so faint, so cold to thee,  
And [ thine to ] us so [ great ].

5 Come Holy Spirit, heavenly dove,  
With all thy [ quickening ] powers;

Come shed abroad a Savior's love  
And I that shall | kindle | ours.

## HYMN 2, FOR CHANT NO. 1. L. M.

### *Christ appearing to the Church.*

*Christ appearing to the Church.*

- 1 The voice of my beloved sounds  
Over the rocks and | rising | grounds;  
O'er hills of guilt—and seas of grief  
He leaps, he | flies to | my re- | lief.
- 2 Now, through the veil of flesh I see  
With eyes of love he | looks to | me  
Now in the Gospel's clearest glass,  
He shows the | beauties | of his | face.
- 3 Gently he draws my heart along,  
Both with his beauties | and his | tongue;  
"Rise" saith my Lord, "make haste, away,"  
No mortal | joys are | worth thy | stay.

**CHANT NO. 2. God of the Seas.**

H. W. DAY.

A musical score for a solo voice and piano. The vocal line is in soprano C-clef, with lyrics in a three-line staff. The piano accompaniment is in bass F-clef, with harmonic indications above the staff. The score includes a dynamic marking 'p' (piano) and a tempo marking '♩ = 120'. The lyrics describe a powerful but silent God who can command the seas.

REMAINING VERSES TO CHANT NO. 2. L. M.

2 If but a Moses wave thy rod,  
The sea divides and | owns it's | God;  
The stormy floods their Maker knew,  
And led his | chosen | armies | through.

3 How is thy glorious power adored,  
Amid the watery | nations, | Lord!  
Yet wicked men the ocean trace,  
Behold thy | works and | curse thy face.

4 Anon they plunge in watery graves  
And some drink death a- | mong the | waves:  
Yet the surviving crew blaspheme,  
Nor own the | God that | rescued | them.

5 O for some signal of thy hand!  
Shake all the Seas, Lord, | shake the | land:

Great Judge, descend, lest men deny  
That there's a God who rules the sky.

**HYMS 2 TO CHANT NO. 2. L. M.**

MN 2 TO CHANT NO. 3.  
*Morning or evening hymn.*

1 My God how endless is thy love,  
Thy gifts are every | evening | new;  
And morning mercies From above,  
Gently dis- | til like | early | dew.

2 Thou spread'st the curtain of the night,  
Great Guardian of my | sleeping | hours; .  
Thy sov'reign word restores the light,  
And quickens | all my | drowsy | powers.

3 I yield my powers to thy command,  
To thee I conse- | crate my | days;  
Perpetual blessings from thy hand,  
Demand | perpetual | songs of | praise.

## CHANT NO. 3. Now is the time.

H. W. DAY.

Now is the time th' accepted hour O Sinners | Come a- way; The Savior's knock- ing at your door, Arise with- out de- lay

## REMAINING VERSES TO CHANT NO. 3. C. M.

- 2 O dont refuse to give him room,  
Lest mercy | shold with- | draw;  
He'll then in robes of vengeance come,  
To exe- | cute his | law.
- 3 Then whose poor mortals, will you be,  
If desti- | tute of | grace?  
When you your injured Judge shall see  
And stand be- | fore his | face.
- 4 Let not these warnings be in vain,  
But lend a | listening | ear;  
Lest you should meet them all again,  
When wraped in | keen de- | spair.

## HYMN 2, FOR CHANT NO. 3. 7s &amp; 6s.

- 1 O! when shall I see Jesus,  
And reign with | him a- | bove,  
And from the flowing fountains  
Drink ever- | lasting | love.
- 2 When shall I be delivered,  
From this vain | world of | sin,  
And with my blessed Jesus  
Drink endless | pleasures | in.
- 3 But now I am a soldier,  
My Captain's | gone be- | fore,  
He's given me orders,  
And bids me | not give | o'er.
- 4 And if I hold out faithful,  
A crown of | life he'll | give,  
And all his valiant soldiers  
Eternal | life shall | have.

## HYMN 3, FOR CHANT NO. 3. 8s.

*Hours tasteless without Jesus.*  
How tedious and tasteless the hours,  
When Jesus no | longer I | see,  
Sweet prospects, sweet birds, and sweet flowers  
Have all lost their | sweetness to | me.

## HYMN 4, FOR CHANT NO. 3. 8s &amp; 7s.

*The Fount of every blessing.*

- 1 Come thou Fount of every blessing.  
Tune my heart to | sing thy | grace,  
Streams of mercy never ceasing,  
Call for songs of | loudest | praise:
- 2 Teach me some melodious sonnet,  
Sung by flaming | tongues a- | bove;  
Praise the mount | O fix me | on it,  
Mount of God's un- | changing | love;

## HYMN 5, FOR CHANT NO. 3.

*Night Shades past. 7s.*

- 1 Now the shades of night are gone;  
Now the morning | light is | come;  
Lord may I be thine to day,—  
Drive the shades of | sin a- | way.
- 2 When my work of life is past,  
Oh! receive me | then at | last!  
Night of sin shall be no more,  
When I reach the | heavenl | shore.

## HYMN 6, FOR CHANT NO. 3. 6s &amp; 9s.

*Joy in believing.*

- 1 O how happy are they who their savior obey,  
And have laid up their | treasure—a- | bove;  
Tongue can never express the sweet comfort  
and peace  
Of a soul in its | earliest | love.
- 2 That sweet comfort was mine, When the favor  
divine  
I first found in the | blood of the | Lamb;  
When my heart it believed what a joy I received,  
What a heaven in Jesus's | name.

## HYMN 7, FOR CHANT NO. 3.

*The happy country. 5s & 11s.*

- 1 O tell me no more Of this | world's vain | store,  
The time for such trifles With | me now is | o'er.
- 2 A country I've found, Where true joys abound;  
To dwell I'm determined on | this happy | ground

## CHANT NO. 4. 11s. Farewell Chant.

H. W. DAY.

Farewell my dear brethren the time is at hand That we must be parted from

way Separation is needfull and we must obey.

## REMAINING VERSES TO CHANT NO. 4.

- 2 Farewell, faithful soldiers, you'll | soon be dis- | charged,  
The war is just ended, the | treasure's en- | larg- | ed;  
With singing and shouting, though | Jordan may | roar,  
We'll enter fair | canaan, and | rest on the | shore.

3 Farewell ye young converts who've | listed  
for | war,  
Sore trials await you, but | Jesus is | near,  
And though you must walk through the | dark  
wilder- | ness,  
Your Captain's be- | fore you, he'll | lead you to  
| peace.

4 The world, flesh and satan, and | hell, all u- |  
nite,  
And bold persecutors will | strive to af- | fright;  
Yet Jesus stands for you, he's | greater than  
| they,  
Let this ani- | mate you to | march on the | way.

Catalogue of Western Reserve Teachers Seminary. At this institution there is a full board of Instructors—and a course of studies adapted to the wants of teachers. The first and second year vocal music receives attention and is classed with the other studies. Total number in all the departments 368. Expenses vary in the different departments from \$5.50 to \$6 per term.

## CHANT NO. 5.

SAINTS HOME. FOR ALL METRES LONGER THAN LONG METRE. H. W. DAY.

*The stereotype page of music in this No. we have been permitted to copy from "Carmina Saera," Mr Mason's last collection of Church music. Many of our subscribers have already got the work itself, in which they possess a treasure; those who have not will be gratified with this specimen.*

## REMAINING VERSES TO CHANT NO. 5.

2. Sweet bonds that unite all the | children of | peace!  
And thrice precious Jesus, whose | love cannot | cease!  
Though oft from thy presence in | sadness I | roam,  
I | long to be- | hold thee, in | glory at | home.  
*Home, &c.*

3. I sigh for this body of | sin to be | free,  
Which hinders my joy and com- | munion with | thee;  
Though now my temptations like | billows may | foam,  
All, | all will be | peace when I'm | with thee at | home.  
*Home, &c.*

4. While here in the valley of | conflict I | stay,  
O give me submission and | strength as my | day!

In all my afflictions to | thee would I | come,  
Re- | joicing in | hope of my | glorious | home.  
*Home, &c.*

5. Whate'er thou deniest, O | give me thy | grace,  
The Spirit's sure witness and | smiles of thy | face;  
Indulge me with patience to | wait at thy | throne,  
And | find even | now a sweet | foretaste of | home.  
*Home, &c.*

6. I long, dearest Lord, in thy | beauties to | shine,  
No more as an exile in | sorrow to | pine,  
And in thy dear image, as | rise from the | tomb,  
With | glorified | millions, to | praise thee at | home.  
*Home, &c.*

MUSIC FOR THE VIOLIN.  
BUGLE HORN.

## LIFE LET US CHERISH.

## HOW SWEET IN THE WOODLANDS.



## WALTZ BY BEETHOVEN.



## VOCAL AND INSTRUMENT

## Chanting Hymns.

On the structure, usefulness, propriety, and practice of the chant, we have published several articles. We now wish to call the attention of our readers to the chanting of hymns. Bearing in mind what has been said on the unadorned devotion of the chant, we shall be prepared at once to conceive the propriety of chanting hymns that are peculiar in sentiment and structure.

Those hymns adapted to chanting, which embrace solemn subjects can be well expressed by chanting; such for instance as,—

“Broad is the road that leads to death,”

Or sublime contemplations, such as,—

“Great God! how infinite art thou!” &c.

The hymn set to chant No. 2, illustrates the idea, see page 91.

Also hymns of Prayer, such as,

“Lord in the morning thou shalt hear,”

Such hymns as are usually sung in minor tunes, are well suited to the common chant.

There are also many hymns which are Rhythmically irregular. They are a kind of prosaic poetry, and are not sentimentally expressed in common tunes, but may be sung in a chant with appropriate expression.

Blank verse, which is written in couplets or stanzas,

may be chanted with like propriety. An example of chanting a common hymn is seen in No. 1 see page 91. We have added and marked several hymns, in different metres, which it will be seen can be sung equally well in the same chant.

A very simple kind of chant, has but two measures to each cadence. In this chant (see No. 9) indeed in either of the chants published in this number, hymns of different metres may be sung. Under this one we have given several examples. Examine these carefully, and it will be easy to sing all the different varieties of metres in this chant, or in the others, by commencing two syllables earlier in the last line in singing the 2d cadence.

Chant No. 4 is adapted to 11s metre, and if well learned, so as to pronounce the words all together, will be satisfactory in the performance.

No. 5 is more easy to learn, and is equally well adapted to 11s, or to any long metre of four line verses. The last phrase, “sweet &c.” previous to the hymn set to the music, may be omitted in other cases.

We have in this and previous numbers, taken considerable trouble and have given to our readers much valuable instruction on the subject of chanting, and hope that the chants will be learned and more attention given to the subject.

It will be seen that, Long, Common, Short, and va-

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## THE JUBILEE. C. M.

*From the Gospel Harmonist, by permission.*

1. What heavenly music do I hear, Sal - va - tion sounding free! Ye souls in bondage lend an ear, This is the Ju - bi - lee.

6. Come ye redeemed, your tribute With songs of harmony, bring, While on the road to Canaan sing, This is the Jubilee. This is the Ju - bi - lee.

## Return, O Wanderer.

1. Return, O wanderer, return!  
And seek thy Father's face!  
These new desires which in thee burn  
Were kindled by his grace.

2. Return, O wanderer, now return,  
He hears thy humble sigh,  
He sees thy softened spirit mourn,  
When no one else is nigh.

3. The Gospel sounds a sweet re-  
To all in misery, [lease,  
And bids them welcome home to  
This is the Jubilee. [peace,

4. Jesus is on the mercy seat,  
Before him bend the knee,  
Let heaven and earth his praise re-  
This is the Jubilee. [peat,

5. Sinners be wise, return and come,  
Unto the Savior flee,  
The Savior bids you welcome home,  
This is the Jubilee.

3. Return, O wanderer, now return  
Thy Savior bids thee live;  
Go to his feet—and grateful learn,  
How freely he'll forgive.

4. Return, O wanderer, now return!  
And wipe the falling tear:  
Thy Father calls, no longer mourn!  
'Tis love invites thee near.

*The Music and Hymns of this page were suggested by the Rev. S. Hale*

rious other metres of four line verses, are sung, two lines to each strain of the chant. But in all metres longer than Long metre it is recommended to sing a line to a strain. Chant No. 5 in this number, is adapted to such hymns, being arranged with four of the most simple strains, except the last, which makes a final cadence.

These chants are all very easy, and can be learned in a short time. Get the music perfectly in mind, and then there will be no difficulty in singing the hymns, and the satisfaction to a devotional mind will be considerable.

The hymns and verses selected for chant No. 3, are not peculiarly adapted to that one. The object was rather to show how hymns of different metres can be sung in the same chant.

## How to get Books from the city and receive them in Sta.

For instance: a package of musical books was ordered the other day to go to a town to the eastern part of Pennsylvania. The gentleman made arrangements with a firm in New York to send the books to him immediately on receiving it from us. We directed it to the firm of Mr. so and so, and it was duly received. In this way we are fre-

SINGING AT SIGHT, and instruction on the *Wilhelm Method*. M. G. Leach, New York City, announces that he is about forming classes on this system. Then this plan of instruction has crossed the Atlantic, and if in any respects an improvement on the present Pestalozian system, we shall hail it with joy. If any friend could send us a copy of the French method of *Wilhelm* we should be obliged and would thoroughly notice it, and defray expenses. All the classes are advertised in the same style in England, 'Singing at sight,—by note.'

HUNTON'S Instruction Book for the Piano is for sale at the Musical Visitor office. This is a valuable work, containing the French and English text in the elementary part. Price \$3.

Also, Hall's American Preceptor for the Piano;—an American work. This book contains a complete course of elements and a large number of tunes.

HUTCHIN'S *Cough Candy*. This is a new article which the proprietor regards as superior to any thing of the kind. It certainly tastes very well, but as to its medical virtues, we cannot speak from experience. We doubt not that it may really be useful in pulmonary complaints—and perhaps in many others.

HYMN BOOKS of all kind are furnished at the Musical Visitor Office on the lowest terms for cash. We shall be obliged for all orders accompanied with the money, and shall give them immediate attention. Direct to H. W. DAY.

MUSIC FOR BANDS. We have not forgotten this matter. For some time past, we have been getting out a musical work, which has required the use of so much of our music type, that we have delayed the publication of some longer pieces.

Some one has sent us a bill on the Franklin bank, \$1, which we did not observe until we had forgotten from whence it came. The bill is worthless, and we shall be obliged if another is sent us which will help pay either the printer or paper maker, saying nothing of our own bread and butter, rents, &c.

It had better not be let alone until the final reckoning day. *W*o to the soul that omits to rectify matters of conscience and duty, and pays the debts of his unjust deeds, in weeping and wailing and gnashing of teeth."

quently sending books to distant places. We can reach directly, most of the principal cities in the United States. If therefore any music books, or indeed books of any kind are wanted, make arrangements with some store keeper or business man in such town or city in your State, which is reached by the railroad, steamboats or packets, to forward the parcel or package to you by the best manner of conveyance. If then we receive a letter accompanied with money, giving the address of the person or firm to whose care they are to be sent, and to whom they are to be forwarded,—we shall immediately answer the order, and send the books as we are requested, on the lowest terms for which they can be purchased here for cash, and in most cases, a little less.

Although we retain but a small compensation for our trouble, we should be obliged to all those who may favour us with their confidence in sending in orders. There is not one chance out of a thousand probably, for a failure or loss in sending money by mail to us, or in receiving packages safely.

COLT stabbed himself in his cell. Is capital punishment right? Is it right to take "vengeance" into our hearts so far as to send a man into eternity unprepared? If made to work for life in a penitentiary, he may yet be a blessing to the community and repent of his crimes. \*

## ANVERN. L. M. OR 6L, BY REPEATING FIRST TWO LINES.

Slow, and in steady time.

**Ritard.**

1. Triumphant Zi-on! lift thy head From dust, and dark-ness, and the dead! Tho' humbled long, awake at length, And gird thee with thy Savior's strength, And gird thee with thy Savior's strength.

2. Put all thy beau-tous garments on, And let thy ex - cellence be known: Deck'd in the robes of righteou-sness, Thy glories shall the world confess, Thy glories shall the world confess.

**Ritard.**

**Ritard.**

3. No more shall foes unclean in - vade, And fill thy hallowed walls with dread; No more shall hell's insulting host Their victory and thy sorrows boast.

**Ritard.**

**Ritard.**

4. God, from on high, has heard thy prayer; His hand thy ru - in shall repair: Nor will thy watchful Monarch cease To guard thee in e - ter - nal peace, To guard thee in e - ter - nal peace.

**Ritard.**

**Ritard.**

LEE. L. M.

Moderato.

**Ritard.**

1. Blest is the man, whose tender care, Re-lieves the poor in their dis-tress; Whose pi - ty wipes the wid - ow's tear, Whose hand supports the fa - ther - less.

**Ritard.**

2. His heart contrives for their re-lief More good than his own hand can do; He, in the time of gen - eral grief, Shall find the Lord has pi - ty too.

**Ritard.**

3. Or, if he lan-guish on his bed, God will pronounce his sins forgiven; Will save from death his sink - ing head, Or take his wil-ling soul to heaven.

**Ritard.**

4 54 3 65 3 87 4 65 6 43

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5 8 7 10